

**A FOOL OF GOD: THE  
MYSTICAL VERSE OF  
BABA TAHIR**

*THE PERSIAN TEXT EDITED,  
ANNOTATED AND TRANSLATED BY*

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## PREFACE

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It has been seen that anything in the nature of a codex, or early and authoritative text of the Quatrains of Bābā Ṭāhir is yet to be found, but I have noted such as are worthy of remark in the Introduction to this volume.

For this version of the Quatrains of Bābā Ṭāhir, I have drawn from the following materials:

- (i.) The well-known Bombay lithograph, containing the Rubā'iyāt of 'Omar Khayyām, Bābā Ṭāhir, Abu Sa'id ibn Abu 'l-Khayr, &c. [Referred to as B or B i., and B ii.] رباعیات عمر خیام بابا طاهر ابو سعید بن ابوالخیر Bombay, 1297 A.H., and (second edition) Bombay, 1308 A.H. Both of these contain 57 rubā'iyāt. It was this collection which first called my attention to the author.
- (ii.) The *Ātash Kadah* of Luṭf 'Alī Beg Āzar. [Referred to as AK.] Bombay, 1277 A.H. آتش کده لطف علی بیک آذر This contains 25 rubā'iyāt at p. 247.



- (iii.) The *Majma'u 'l-Fuṣṣah* of Riṣā-Qulī Khān. [Referred to as M.] Ṭihrān, 1295 A.H. تذکره موسوم بجمع الفصحا This contains 10 rubā'iyāt at p. 326 of vol. i.
- (iv.) The collection lithographed at Ṭihrān (1274 A.H.), containing Rubā'iyāt of 'Omar Khayyām, Bābā Ṭāhir (27 rubā'iyāt), 'Aṭṭār, Malik Irij, and poems of Tabrizī, &c. [Referred to as T.]
- (v.) The *Munājāt* of the Khwāja 'Abdu'llah al-Anṣārī. [Referred to as MA.] Bombay, 1301 A.H. مناجات خواجه عبد الله الانصاری This contains 32 rubā'iyāt at p. 87.
- (vi.) The text constructed by M. Clément Huart in the *Journal Asiatique* (8th ser., vol. vi., no. 3, Paris, 1885, p. 502), purporting to be derived from nos. (i.), (ii.), and (iii.), and a modern MS. belonging to a contemporary collector, Mirzā Ḥabīb Iṣfahānī, which I understand is now in Constantinople. [Referred to as H.]
- (vii.) A MS. in my collection, which is undated, but appears to be of the end of the 18th or beginning of the 19th century, which contains 27 rubā'iyāt, three of which are not in any of the above sources. [Referred to as MS.]

## رباعیات بابا طاهر همدانی عریان

1.

خرم آنان که هر زمان ته وینم  
سخن وا ته کرن وا ته نشینم  
گرم پایبی نه بی کآیم ته وینم  
بشم آنون بوینم که ته وینم

B 5, AK 5, H 24, MS 5.

1. 1. Persian, هر زمان ترا بینند. The other texts for زامان read وامان, which is unsatisfactory.

1. 2. Persian, با تو نشینند. The other texts begin with the more ordinary form سخن. MS begins the line ته رازی. 'who confide their secrets to thee.'

1. 3. بود = بی ; ترا بینم = ته وینم ; اگر مرا = گرم. For B has پای نه بی, AK has دست نبی, and MS. has دست رس نبی, all of which convey a similar meaning.

1. 4. Persian, بشوم آنان ببینم که ترا بینند. The other texts restore the Persian آنان.



## 2.

بیته یا رب ببستان گل مرویاد  
اگر رویاد هرگز کس مبرویاد  
بیته گردل بخنده لب کشایه  
رخش از خون دل هرگز مشویاد

B 49, T 4, H 2.

The dialectal forms to note in this quatrain are in ll. 1 and 3, *بیته* for *بی تو*, and in l. 3 *کشایه* for *کشاید*. B has the ordinary Persian form.

## 3.

خوشا آنان که الله یارشون بی  
بحمد و قل هو الله کارشون بی  
خوشا آنان که دائم در نمازن  
بهشت جاودان بازارشون بی

B 26, T 12, H 46.

The terminals *بی شون* = *شان بود*. T and B restore *شان*.

1. 3. T and B restore the Persian *در نمازند*.

## 4.

مو از قالوا بلی تشویش دیرم  
گناه از برگت دارون بیش دیرم  
چو فردا نومه خونون نومه خونن  
مو در کف نومه سر در پیش دیرم

B 25, H 13.

The terminal *دیرم* in 1, 2 and 4 = *دارم*.

1. 1. *من = مو*. The line translates 'I am troubled on account of (the phrase) "They said Yes; (Thou art our Lord.)"'

1. 2. H has a somewhat pedantic note deriving *دارون* from *دار* ('a gallows') with a dialectal plural. It seems unnecessary to seek beyond *دارون* = the common elm-tree, though B reads *داران*.

1. 3. In Persian, *چون فردا نامه خوانان نامه خوانند*, *lit.* 'When to-morrow the Readers of the book (i.e. the Recording Angels) read the Book.' B reads *خوانان* and *خوانند*.

1. 4. The same dialectal forms for *دارم - نامه - من*. B reads *نامه*.

## 5.

خداوندا که بوشم با که بوشم  
مژه پراشک خونین تا که بوشم  
هم کز در برانی سو ته آیم  
تو کم از در برانی واکه بوشم

B 30, H 16.



It will be observed that this quatrain is identical in sentiment, and almost textually as regards ll. 3 and 4, with B 2, AK 2, H 20, MS 2 (*infra*, No. 6).

The terminals باشم are the dialectal form of باشم.

l. 1. B has یا for با, and in l. 2 وا for تا, giving the interjectional 'Oh!' and 'Alas!' for the more satisfactory 'with' and 'how long.' It is probably a liberty or carelessness of the scribe.

l. 3. I have followed H in taking سو ته as two words for سوی تو ('towards thee') rather than as one for سوخته ('burnt,' or 'in ecstasy'). برانند = برانی. B restores the Persian form.

l. 4. کم = مرا = کم. B has سو ('towards') for با or وا.

## 6.

باین بی آشیانی برکیانشم  
باین بی خانمانی برکیانشم  
هم از در بران سو ته آیم  
ته گرا: د، برانی برکیانشم

B 2, AK 2, H 20, MS 2.

Vide note to No. 5 *suprà*.

l. 1. کیانشم is the dialectal contraction of کیان (pl. of که) and شوم.

l. 2. B and AK give the more ordinary Persian phrase خان و مانی.

l. 3. The other texts give هم as in No. 5 *suprà*.

l. 4. The other texts, as in No. 5, give کم (= مرا) for گر, a preferable variant.

## 7.

کشیمون ار بزاری از که ترسی  
برانی ار بخواری از که ترسی  
مو وا این نیمه دل از کس نترسم  
دو عالم دل ته داری از که ترسی

B 19, AK 20, H 41, T 26, M 10, MS 20.

l. 1. The other texts begin the line کشیمان, M and MS substituting گر for ار; it is the dialectal form for گشی.

l. 2. M and T have گر for ار; B, AK and MS have ور for ار. B has بخوانی for بخواری ('with contempt').

l. 3. ما با = مو وا; the other texts, excepting M, have the مو at the end before نترسم, and begin با این.

l. 4. ته = تو; M for دو عالم reads جهانی (syn.).



## 8.

اگر مستان مستیم از ته ایمون  
و گر بی پا و دستیم از ته ایمون  
اگر گوریم و ترسا و مسلمون  
بهر ملت که هستیم از ته ایمون

B 4, AK 4, MS 4, T 15, H 23.

The other texts restore the Persian ایمان all through (*vide* note on p. 69), and in the first two lines have the singular دستم - مستم.

1. 1. B and the others have تو for ته here and in 1. 2.

1. 3. B and AK have گبر ('Guebres') for گور, and و ('and if') for و. AK and MS has هند ('Hindu') for ترسا; T reads the line اگر هند و اگر گبر ار مسلمان. Every scribe seems to have chosen his own forms of unorthodoxy for insertion.

1. 4. B and T تو for ته.

## 9.

نوی ناله غم اندوخته دونو  
عیار زر خالص پوته دونو  
بوره سوته دلون واهم بنالیم  
که حال سوته دل داسوته دونو

B 56, AK 6, T 16, H 27.

The terminals دونو = the Persian داند; MS has زونو throughout, AK has it in ll. 2 and 4. Note the elimination of the خ in اندوخته - پوته - سوته.

1. 1. This line in AK reads نو زده و ته زده نو.

1. 2. T has زرر for زرر, giving the meaning 'paucity or pureness,' probably an error for قلب 'alloy'; MS has قلب in this place, giving 'alloyed or pure.' It might be taken as an emphatic of خالص, but this would be far-fetched.

1. 3. دلان = دلون; بیا = بوره. T restores the Persian forms; MS and AK restore دلان only.

1. 4. The other texts for قدر حال read قدر: 'The value (or measure) of their initiation only the Initiates know.'

## 10.

هراون باغی که دارش سر بدر بی  
مدامش باغبان خونین جگر بی  
بباید کندنش از بیخ و از بن  
اگر بارش همه لعل و گهر بی

B 23, AK 24, T 27, H 45, MS 24.

Excepting for آن in 1. 1 all the texts are unanimous as to this quatrain, the intention of which completely baffles me.



## 11.

دلا راه ته پر خار و خسک بی  
گذرگاه ته بر اوج فلک بی  
گر از دستت بر آیو پوست از تن  
بر افکن تا که بارت کمترک بی

B 20, AK 21, H 42, MS 21.

The meaning of this quatrain is exceedingly obscure.

بود = as before بی

1. 1. B and AK restore the Persian *تو*; B has *بر* ('upon') for *پر* ('full of').

1. 2. B and MS have *تو*.

1. 3. MS reads *در آیو* for *بر آیو*; B and AK omit *از* and begin *اگر*, and restore the Persian *آید*. I think there is a lost idiom here.

1. 4. Note the diminutive comparative *کمترک* 'a little less.'

## 12.

بوره سوته دلون گرد هم آییم  
سخن وا هم کریم غمها کشاییم  
ترازو آوریم غمها بسنجیم  
هر آن سوته تریم سنگین تر آییم

B 46, H 19.

1. 1. B has the Persian *بیا* and *دلان*. *سوته* = سوخته.

1. 2. B for *واهم* has *باهم*, giving us 'let us talk together' B also has *کساریم* ('let us suffer or undergo') for *کشاییم*, but the rhyme is impossible. *کنیم* = کریم.

## 13.

بوره سوته دلون هون تا بنالیم  
زهجر آن گل رعنا بنالیم  
بشیم با بلبل شیدا بگلشن  
اگر بلبل ناله ما بنالیم

B 3, AK 3, MS 3, H 15.

1. 1. In Persian, *بیا سوخته دلان هان تا بنالیم*. All the other texts read *سوته دلهای بوره تا بنالیم*. M. Huart has confused ll. 1 and 2 in his note, with a result which is, as he says, "unsatisfactory."

1. 2. The other texts give *عشق* ('love') for *هجر* ('departure').

1. 3. *بشویم* = *بشیم*.

1. 4. *نالد* = *ناله*. The other texts restore the Persian form.



## 14.

جره بازی بدم رفته به نخچیر  
 سیه چشمی بز بر بال مو تیر  
 برو غافل میجر در کوهسارون  
 هر اون غافل چره غافل خوره تیر

B 35, H 5.

1. 2. B has *دستی* for *چشمی*, giving the meaning 'covetous' rather than 'ill-omened' or 'black-eyed,' and also *من* the Persian for the dialectal *ما* (= ما).

1. 3. Note the dialectal *و* for *ا* in *کوهسارون*. B substitutes the word *جوکناران*, giving us 'river-bank' instead of 'mountain-top.' The 1308 edition of B (but not the 1297 edition) *مجو* 'seek' for *میجر* 'graze' or 'wander.'

1. 4. Dialectal forms *اون* for *آن*; *چره* for *چرد*; *خوره* for *خود*. B restores the Persian form in each instance.

## 15.

دی اسب مرا گفت که در این چه شکست  
 کاصطبل تو از زاویهای فلک است  
 نه اب در آن نه سبزه نه کاه و جو  
 این جای ستور نیست جی ملک است

MS 27.

This quatrain, which is in pure Persian, is only to be found in the MS. no. vii. It is more than probably an interpolation (*vide* note on p. 72), and the metre is far from satisfactory.

## 16.

ز شور انگیزی چرخ فلک بی  
 که دائم چشم زخم پر نمک بی  
 دمداد دود آهم تا سموات  
 تنم نالان و اشکم تا سمک بی

B 38, H 49.

1. 4. *سمک* is the mythological Fish that supports the whole world in the Muhammadan cosmogony.

## 17.

خداوندا ز بس زارم ازین دل  
 شو و روزان در آزارم ازین دل  
 ز بس نالیدم از نالیدنم کس  
 ز مو بستون که بیزارم ازین دل

B 29, H 9.

1. 2. The lithographer of B has the slip *دراز آرم*, which is confusing for a moment.

1. 3. Mr. Browne suggests *کشی* for *کس* 'I have grieved so much: kill me with grief.'



1. 4.  $\text{ما} = \text{مو}$  ;  $\text{ستدن}$  is the dialectal imperative of  $\text{ستدن}$ , and B reads  $\text{بستان}$

## 18.

مو که سر در بیابونم شو و روز  
سرشت از دیده بارانوم شو و روز  
نه تو دیرم نه جایوم میکرو درد  
همی ذونم که نالونوم شو و روز

B 43, H 7.

Note the recurring dialectal form  $\text{شو}$  for  $\text{شب}$  (and in 1. 3.  $\text{تب}$  for  $\text{تو}$ ), and the pleonastic  $\text{و}$  in  $\text{بیابونوم}$  -  $\text{بارانوم}$  -  $\text{نالونوم}$  -  $\text{جایوم}$  in B, sc.  $\text{بیابانم}$  -  $\text{بارانم}$  -  $\text{جایم}$  -  $\text{نالانم}$ .

1. 1. Dialectal form  $\text{مو}$  for  $\text{من}$ .
1. 3.  $\text{تب}$  for  $\text{تو}$  -  $\text{میکنم}$  for  $\text{میکرو}$  -  $\text{دارم}$  for  $\text{دیرم}$ .
1. 4.  $\text{ذونم}$  for  $\text{دانم}$ ; B has the Persian form.

## 19.

بلایه دل بلایه دل بلایه  
گنه چشمون کرون دل مبتلایه  
اگر چشمون نوینن روی زیبا  
چه ذونو دل که خوبون درکجایه

B 17, AK 18, H 37, T 25, MS 18.

In all the other texts the final  $\text{ست}$  are omitted. They give here the value of  $\text{است}$ .

1. 1. T and MS substitute  $\text{خدایا}$  for the second  $\text{بلای}$ .
1. 2. Pers.  $\text{چشمان}$ , which is restored by the other texts. For  $\text{کرون}$  T has  $\text{کرد}$ , whilst the other texts have the participle  $\text{کند}$ ;  $\text{کرن}$  would be a better emendation.
1. 3.  $\text{چزمان}$ ;  $\text{ندیدی}$ , but B and AK read  $\text{زینا}$  and  $\text{زینا}$  in AK are errors of the scribe. T and MS read the line  $\text{اگ چشمان نکردی دیده بانی}$ , 'If the eyes did not play the sentinel.'
1. 4. For  $\text{ذونو}$  (in B and AK  $\text{زونی}$  to balance  $\text{بلای}$ ) read Pers.  $\text{داند}$ ;  $\text{خوبان} = \text{خوبون}$ . T and MS read the line  $\text{چه دانستی دلم خوبان کجائی}$ , 'How wouldst thou know, my heart, where the Beautiful Ones are?'

## 20.

ز دست دیده و دل هر دو فریاد  
که هر چه دیده وینه دل کنه یان  
بسازم خاجری نیشش زیولان  
زنم بر دیده تا دل گده آزان

B 36, H 3.

B has the ordinary Persian  $\text{د}$  instead of  $\text{ذ}$  at the end of each line.



1. 2. Note the dialectal forms *وینه* for *بیند*, and *کنه* for *کند*. B restores the Persian forms.

1. 3. *بسازم* is Persian, where one would have expected the dialectal form *بسوجم*. B for *یولان* has *فولاد*, which is synonymous.

1. 4. B has *کردد*, for the dialectal form *کده*.

## 21.

دلی دیرم که بهبودش نمیبو  
نصیحت می کرم سوزش نمیبو  
ببادش میدهم نش میبرد باز  
برآتش می نهم دوزش نمیبو

B 6, AK 7, H 26, T 17, M 2.

In the other texts the undotted *د* invariably takes the place of the *ذ*; *نمیبود* = *نمیبو*.

1. 1. The other texts (except M) restore the Persian *دارم*.

1. 3. M has *میبره* for *میبرد*, AK has *بیادش* and *یاد*, evidently an error of the scribe. *نش* compounded of *نه* and *اش* = *اورا*.

1. 4. M has *آذر* for *آتش*, a synonym.

## 22.

مو آن رندم که نام بی قلندر  
نه خون دیرم نه مون دیرم نه لنگر  
چو روز آیه بگردم گرد گیتی  
چو شو گرده بخشتی وانهم سر

B 44, H 6.

1. 1. Dialectal *مو* for *من* - *بی* for *بود*.

1. 2. *خون* - *مان* for *خان* - *مون* for *مونس* 'possessions' or 'domestic belongings.' B has the variant line *نه خون دیرم ز مون*; *دارم* is the dialectal form of *دارم*.

1. 3. *آیه* for *آید*.

1. 4. *شو* is dialectal for *شب*. B restores the Persian *کرده* for *کرده*.

## 23.

بعالم همچو مو پروانه نه  
جهانرا همچو مو دیوانه نه  
همه مارون و مورون لانه دیرن  
من بیچاره را ویرانه نه

B 8, AK 9, H 28, T 18, MS 9.



The terminals نه stand for the Persian نیست; مو in ll. 1 and 2 = ما.

1. 1. The other texts read this line چو من یکسوته دل پروانه نه. The word پروانه is especially applied to the moths that fly about a candle. We have here a reference to the Sufi parable, in which the total annihilation of a moth by being burnt in a candle typifies the self-annihilation of the Initiate and his absorption into God. The line as it reads in the other texts carries out the idea even more fully.

1. 2. The other texts begin مو, بعالم همچو مو &c.

1. 3. The other texts restore the Persian مواران and ماران, and MS restores دارند for the dialectal دیرن.

1. 4. The other texts for بیچاره return to the دیوانه of l. 2.

## 24.

ز کشت خاطر جز غم نروییو  
ز باغم بجز گل ماتم نروییو  
ز صحرای دل بیحاصل مو  
گیاه نا امیدى هم نروییو

B 47, T 1, H 35.

The terminals are the Persian نروید. B and T have نروئی throughout.

1. 2. For بجز B has جز, which gives correct scansion.
1. 3. The other texts restore the Persian من for مو.
4. The other texts eliminate the dot of ذ in امیدى.

## 25.

دلی نازک بسان شیشه ام بی  
اگر آهی کشم اندیشه ام بی  
سرشکم گر بوه خونین عجب نیست  
مو آن دیرم که د, خون ریشه ام بی

M 8, H 55.

1. 3. بود = بوه. M for نیست has the dialectal form نی.

1. 4. من = مو. M restores the Persian دارم.

## 26.

اگر دردم یکی بودی چه بودی  
وگر غم اندکی بودی چه بودی  
ببالینم حبیبم یا طبیبم  
ازین دو گر یکی بودی چه بودی

B 42, H 52.

The texts are identical and pure Persian.



## 27.

بنالیدن دلم مانند نی بی  
 مدامم درد هجرانت ز بی بی  
 مرا سوز و گدازه تا قیامت  
 خدا ذونو قیامت را که کی بی

B 21, AK 22, H 43, M 6, MS 22.

1. 1. B and AK begin the line *بند بند دلم*, and MS *بود = as before بی*; (شوم =) *بند بند شوم*.

1. 3. B, AK and MS read *گدازت*.

1. 4. M has *دانه* (= *داند*) for *ذونو*; B, AK and MS read *تا* for *تو*, AK having *خدا ز و تا قیامت تا بکی بی* the line.

## 28.

بهار آیو بهر باغی گلی بی  
 بهر شاخی هزاران بلبل بی  
 بهر مرزی نیارم پا نهادن  
 مباد از مو بترسوته دلی بی

B 50, T 6, H 54.

1. 1. *آید = آیو*. B and T have *آئی*. B reads the line *بهار آئی بهر لاله دلی بی*.

1. 2. The other texts begin *بهر لاله*.

1. 4. *سوخته = سوته*; *من = مو*.

## 29.

مو آن بحرم که در ظرف آمدستم  
 مو آن نقطه که در حرف آمدستم  
 بهر الفی الف قدی بر آیه  
 الف قدّم که د. الف آمدستم

B 24, AK 25, H 22.

1. 1. B and AK have *من* for *مو* here and in l. 2.

1. 3. B and AK have *بر آید* for *بر آیه* the dialectal form.

## 30.

مو اُم آن آذرین مرغی که در حال  
 بسوچم عالم ار برهم زنم بال  
 مصور گر کشته نقشم بدیوا.  
 بسوچم خونه از تاثیر تمثال

B 52, T 10, H 11.

1. 1. *من = مو*. Huart says that *آذرین* is an emendation suggested by Mīrzā Ḥabīb Iṣfahānī, whose MS. had the word *عاجزین* 'impotent' or 'hopeless,' which makes nonsense in this place. B and T have identically *منم* for *مو اُم*, *در حال* for *آذرین*, and *فی الحال* ('in a moment') for *در حال*.

1. 2. *بسوزم = بسوچم*. T omits *هم*, which is unimportant for the sense but not for the metre.



1. 3. کشه = کشد, and B and T have the latter (Persian) form.

1. 4. Persian, بسوزم خانه. B and T read عالم ('the universe') for خانه. B has تائیر for تائیر in both editions, which would seem to preclude a mistake of the copyist, but is incomprehensible.

## 31.

اگر دل دلبره دلبر چه نومه  
وگر دلبر دله دل از چه نومه  
دل و دلبر بهم آمیخته دیرم  
نذونم دل کهه دلبر کرومه

B 13, AK 14, MS 14, T 21, H 32.

1. 1. نومه (here and in 1. 2) = نام است. T reads this line اگر دل دلبر و دلبر کدامت, the other texts ending the line کدای.

1. 2. دله = دل است. T reads وگر دلبر دل و دلبر چه, the other texts having دلرا for دل and ending نامست, they also have دلی for دله, as is frequent.

1. 3. آمیخته = آمیخته. The other texts for دیرم have بینم = وینم.

1. 4. کدامت = کرومه; کهه = است; نذونم = ندانم or کدای, which forms are retained by T, B, AK and MS.

T has و کهه for کهه; B, AK and MS begin the line نذونم. AK has کهه خبر 'what news' for کهه.

The meaning of the whole quatrain is very mystic and purposely involved.

## 32.

بروی دلبری کرمائلمستم  
مکن منعم گرفتار دلمستم  
خدارا ساربون آهسته میرون  
که مو وامانده آن قافله ستم

B 51, T 9, H 21.

The terminations ستم represent the auxiliary هستم.

1. 2. The م in منعم is the accusative after مکن.

1. 3. B and T restore the Persian forms ساربان and میران.

1. 4. B restores من for مو, and has قافلستم for قافله ستم.

The imagery in this quatrain is obscure, but I take it to mean, 'I lag behind in the race for life, making love, and meanwhile life passes.' Cf. Omar Khayyām, قافله عمر 'the Caravan of Life'; and also Mr. E. G. Browne's quotation from Quṭbu 'd-Dīn 'Atīqī, at p. 51 of his recent 'Biographies of Persian Poets' (Journ. Roy. Asiatic Soc., Jan. 1901): 'Every moment I fall back from this caravan;



again and again I turn my face towards the abode of that  
swaying cypress.'

## 33.

ز دل نقش جمالت در نشی یا  
خیال خط و خالت در نشی یا.  
مژه سازم بگرد دیده پر چین  
که خون ریژه خیالت در نشی یا.

h 4, m 1.

ll. 1, 2 and 4. Note the dialectal form نشی for نشود.

l. 3. M has کردم for سازم, which is synonymous.

l. 4. ریژه is the dialectal form of ریزد. M begins the  
line خون آید, a dialectal form of the equivalent که خونایه.

## 34.

کارم همه ناله و خروش است امشب  
نه صبر پدید است و نه هوش است امشب  
دوشم خوش بود ساعتی پنداری  
کفاره خوش دلی دوش است امشب

ms 26.

This quatrain is in pure Persian, and only found in the  
MS. no. vii.

## 35.

هزارت دل بغارت برده ویشه  
هزارانت جگر خون کرده ویشه  
هزاران داغ ویش از ویشم اشمرت  
هنی نشمرته از اشمرته ویشه

B 11, AK 12, M 5, T 20, H 39, MS 12.

The terminals ویشه = بیش است. The terminals of M  
and T are ویش, and of B, AK and MS بیشی.

l. 1. M and T for برده have the dialectal برته; B and  
AK have ورته; MS between this and T has ویشی. M. Huart has misread the termination in AK, which is  
very badly written.

l. 2. The same observations apply here.

l. 3. In T the final ت is omitted. The various scribes  
have taken considerable liberties with this line, probably  
not understanding it; thus M has سنیم for ویشم, B and AK  
have ویش از ویشم for ریش از سیم.

l. 4. M for هنی (dialectal form of هنوز) has the prefix  
همی. The form اشمرته, which is to be found also in M, T,  
B and AK, does not rhyme. MS is the only text before  
me which has اشمرده, which would rhyme correctly in this  
quatrain as it stands here.



## 36.

پیشان سنبلان پر تاو مکّه  
 خماریں نرگسان خوناو مکّه  
 ورینی ته که مهر از ما ورینی  
 ورینه روزگار اشتاو مکّه

B 7, AK 8, H 31, MS 8.

کردن is the dialectal imperative of مکّه.

1. 1. The other texts read تاب for تاو.

1. 2. The others for خواب read خواب 'full of sleep.'  
 نرگیسان in H is a misprint.

1. 3. ورینی = برینی, which is the dialectal form of  
 'thou art bent on,' in distinction from ورینی at  
 the end of the line, which is derivable from بریدن 'to sever.'  
 MS for ته has خود ('self').

1. 4. اشتاب = اشتاو ; برینه = برینه.

## 37.

دلت ای سنگدل بر ما نسوجه  
 عجب نبوه اگر خارا نسوجه  
 بسوچم تا بسوچونم دلت را  
 در آتش چوب تر تنها نسوجه

B 33, T 7, H 34.

The terminals نسوزد = نسوجه. The terminals in T read  
 (سوختن نسوتی), and in B نسوتی.

1. 2. نبود = نبوه. The Persian form is restored in B,  
 which ends بسوتی.

1. 3. بسوزانم = بسوچونم ; بسوزم = بسوچم. B and T have  
 the compromise بسوچانم.

1. 4. For آذر B has آزر, and T has آذر.

## 38.

دلی دیرم ز عشقت گیز وویژه  
 مژه بر هم زنم سیلابه خیزه  
 دل عاشق مثال چوپ تربی  
 سری سوژه سری خونابه ریژه

B 15, AK 16, T 23, MS 16, H 29.

AK and MS end 1. 1 , وویچی 1. 2 , خیچی 1. 4 , ریچی.  
 The whole quatrain with its variations gives us a good idea  
 of the elasticity of the dialect in which it is written.

1. 1. دارم = دیرم ; بیزد = وویژه. T reads the line  
 (ریزد = ویجه) دلم از دست خوبان گیس ویجه  
 being broken by the power of Beauties in general. B, AK  
 and MS are the same, but soften دست into عشق.

1. 2. T reads this line 'At one  
 time burns upon the fire, at another crumbles away.' (سوجه  
 = بریزد = بریجه ; سوزد =



1. 3. بود = بی. B, AK and MS have مثال for بی, a synonym.

1. 4. T has سوجه and ریجه, and the 1297 edition of B has سرجی (like AK), a phonetic error of the scribe. سوجه and سوختن from سوزد = سوجی.

B 45 is a slightly variant repetition of this quatrain:—

دلی دیرم رعشقت گیز ویزه  
مژه بر هم زخم خونابه ریژه &c.

## 39.

بی ته یکدم دلم خرم نمونه  
وگر روی تو وینم غم نمونه  
اگر درد دلم قسمت نموین  
دل بی درد در عالم نمونه

B 18, AK 19, MS 19, H 36.

The terminals نمونه = the Persian نماند; the other terminate in نمائی. The occurrence in the quatrain both forms ته and تو is noteworthy.

1. 2. بینم = وینم.

1. 3. لایند is the dialectal form of نموین restored by the other texts.

## 40.

مسلسل زلف بر رو ریته دیری  
گل و سنبل بهم آمیخته دیری  
پریشان چون کری اون تار زلفون  
بهر تاری دلی آویته دیری

B 22, AK 23, H 44, MS 23.

The terminals داری = دیری. Note also the dialectal forms of ریخته - آمیخته - آویخته.

1. 3. B and AK have زآن for چون, and restore (also MS) اوان for آن.

## 41.

خور آئین چهره ات افروخته تر بی  
دلم از تیر عشقت دوته تر بی  
ز چه خال رخت ذونی سیاهه  
هر آن نزدیک خور بی سوته تر بی

M 7, H 57.

In this quatrain we have the dialectal forms of افروخته - سوخته - دوته.

1. 3. دانی = ذونی. The terminal است = است. M restores سیاهن the plural form.



## 42.

نسیمی کز بن آن کاکل آید  
 مرا خوشتر ز بوی سنبل آید  
 بشو گیرم خیالش را در آغوش  
 سحر از بستم بوی گل آید

B 14, AK 15, H 25, M 3, T 22, MS.

The terminals آید = آید, which is restored in M and AK. B, T and MS have آید all through.

1. 1. MS for کز بن آن reads کز درون, giving the sense 'from among those curls.'

1. 3. M, B, AK, T and MS begin the line شو. H notes هرشو from the Isfahānī MS. شو is the dialectal form of شب. The other texts read خیال ترا.

## 43.

دو زلفونت کشم تار ربام  
 چه می خواهی ازین حال خرابم  
 تو که بمو سریاری نداری  
 چرا هر نیمه شو آید بخوابم

B 41, H 18, T 5.

1. 1. B and T preserve the Persian زلفانت. B has بسو for کشم, which is unsatisfactory. The Rebāb is a two- or three-stringed bow instrument, played like a violoncello, much in use in Persia, which I have described elsewhere ('Violin Making,' London, 1885, p. 27).

1. 3. T has تو که بمو for اگر با من, and B has با ما for بمو, correcting the metre, which is wrong, as above. Mr. Browne suggests تو گر با من. These are clearly allowable emendations.

1. 4. (Pers. شب), 'midnight.'

## 44.

ته کت نازنده چشمون سرمه سایه  
 ته کت بالنده بالا دلربایه  
 ته کت مشکینه کیسو در قفایه  
 ابی واجی که سرگردون چرایه

B 10, AK 11, H 38, MS 11.

In ll. 1, 2 and 3 ته کت = ترا. The other texts omit the final s s.

1. 1. The other texts restore the Persian چشمان. I am not quite satisfied whether سرمه سایه should be rendered 'shadowed with surmeh,' or 'are rubbed with surmeh,' giving to the terminal s the power of است. B has the



reading سائی, the 2nd person singular, which is probably the proper reading.

1. 2. In this line the terminal است = است.

1. 3. تفائی in B 1297 and نقائی in B 1308 are errors of the scribes.

1. 4. M. Huart appends the following note:—"This line is nearly incomprehensible. واجی must approximate the Talish واج ('word,' Bérésine, p. 52) . . . . بد واجی signifies 'evil word' (Bérésine, p. 30) . . . But چرایه seems to be a 3rd pers. sing. of the aorist; we connect it with چریدن 'to wander,' which we have already met bearing this meaning. *Cet hémistiche est rebelle à l'analyse et notre traduction très conjecturale.*" I would rather cling to the primary meaning of چرا, and suggest as a translation, 'O Refuser of Speech, wherefore is thy head averted?' Mr. Browne suggests the rendering, 'Why dost thou ask "Wherefore art thou dizzy?"' making چرائی = چرایه.

## 45.

چو خوش بی مهربانی هر دو سربی  
که يك سرمهربانی درد سربی  
اگر مجنون دل شوریده داشت  
دل لیلی از آن شوریده تر بی

B 9, AK 10, T 19, H 48, MS 10.

All the texts are identical and, save for the contracted dialectal terminal بی, are in pure Persian.

1. 1. Compare the Turkish proverb محبت یکی باشند در 'Love must be on both sides.' Mr. Browne tells me that in Persia the word از is substituted for هر. It is certainly better. B ii. begins the line چه for چو.

11. 3 and 4. Leila and Majnūn represent in Persian poetry the archetype of profoundest love.

## 46.

بوره یکشو منور کن وثاقم  
مهل در محنت روز فراقم  
بجفت طاق ابروی تو سوگند  
که مو جفت غم از تو طاقم

B 37, H 12.

The variations between H and B are very considerable in this verse, B as a rule substituting the Persian for the dialectal forms.

1. 1. شب = شو; آمدن, the imperative of بیا = بوره. B's line reads—

بیا یکشو برافروزون اطاقم

1. 2. مهل neg. imp. of هشتن or هلیدن. B's line reads

محل در محنت و درد و فراقم

1. 3. B's line merely transposes thus:—بطاق جفت.



Note the word-play upon جفت and طاق; طاق also meaning 'single' as opposed to جفت 'a pair.'

1. 4. تب = تو; من = مو. B's line reads—

که هم جفت غم تا از تو طاقم  
retaining the Persian value of تو.

## 47.

مگر شیر و پلنکی ایدل ایدل  
بمو دایم بجنگی ایدل ایدل  
اگر دستم فتی خونت و ریژم  
ووینم تاچه زنگی ایدل ایدل

B 1, H 8, AK 1, MS 1.

1. 2. Dialectal form بمو for بما.

1. 3. افتادی is the dialectal form of the Persian فتی; بریژم = Persian بریزم, MS has the form بریجم.

1. 4. ووینم is the Persian ببینم. B gives the compromise بوینم.

## 48.

نگارینا دل و جانم ته دیری  
همه پیدا و نهانم ته دیری  
نذونم مو که این درد از که دیرم  
همی نذونم که درمانم ته دیری

M 9, H 56.

In the terminals ته دیری = توداری.

1. 2. M for نهانم has the synonym پنهانم, which is required by the metre, which halts here.

1. 3. M for نذونم مو has the strong Persian form نمیدانم.

1. 4. دانم = ذونم.

## 49.

اگر آیی بجانت وا نواژم  
وگر نآیی ز هجرانت گداژم  
هراون دردی که داری بردلم نه  
بمیرم یا بسوجم یا بسازم

B 34, T 2, H 17.

F. Rückert cites this verse with certain variants in his 'Grammatik und Rhetorik der Perser' (Gotha, 1874, p. 22); but he does not cite his authority, and the Grand-Ducal librarian at Gotha tells me there is no MS. or lithograph of Bābā Ṭāhir in the library there.

T and B restore the Persian ز for ژ all through.

1. 1. Rückert has نواجم.

1. 2. T and Rückert have بهجرانت, Rückert following grammatically with بساجم ('I will put up with it'), the dialectal form of بسازم.



1. 3. B and Rückert have the Persian هراون for هرآن, whilst T substitutes بیا 'come!'

1. 4. The forms are much interchanged. T has بسوزم. B has بساجم (which does not rhyme); and so has Rückert, who also has تا for the first یا, and translates 'sterben will ich, mir mag weh oder wohl sein,' which, if supported by authority, is good. Cf. the philosophical axiom—

اگر قضا با تو نسازد - تو با قضا بساز

## 50.

الاله کوهسارون هفته بی  
بنوشه جو کنارون هفته بی  
مژادی می کرم شهرو بشهرو  
وفای گلعدارون هفته بی

B 16, AK 17, T 24, H 40, MS 17.

In ll. 1, 2, 4 we have the dialectal plural in ون instead of ان; the other texts have the Persian ان; بی = بود.

1. 1. (يك هفته) 'of one week's duration' (Pers. هفته). Cf. يك سالگی 'one year old.' The hamza in الاله in H injures the metre. So also بنوشه in l. 2.

1. 2. T and MS restore the Persian form بنفشه.

1. 3. B and AK have میکرو for می کرم; MS restores the Persian شهران بشهران. B has شهرو بشهرو probably an omission

of the scribe. Connected with the Arabic سهر it might be read 'in every waking moment,' *sed quære*.

1. 4. ان = ون.

## 51.

دلم از درد تو دائم غمینه  
ببالین خشتم و بستر زمینه  
همین جرم که موته دوست دیرم  
نه هرکت دوست دارة حالش اینه

B 53, M 4, H 30, T 11.

The terminals است represent the Persian است.

1. 1. تو is probably an emendation of the scribe. ته is in l. 3, and in T here also. M for دائم تو has هجرانت 'thine absence'. از for H's ز for metre.

1. 2. M reads this line سر نیم خشت و بالینم زمینه, a paraphrase.

1. 3. Compare دیرم in this line with the purer but still dialectal form دارة in l. 4. M begins the line with the paraphrase گناهم اینکه مو &c.; B restores the Persian دارم. Cf. Othello, 'Think on thy sins.' D. 'They are loves I bear to you.'

1. 4. که ترا = کت. M for هرکت has هرانکت, and T and B restore دارة to دارد.



## 52.

مو آن شمع که اشکم آذرین بی  
 کسی کو سوتہ دل اشکش نہ این بی  
 همه شو سوجم و کریم همه روز  
 ز ته شام چون روزم چنین بی

B 48, T 3, H 53.

1. 1. مو = من; T and B for آذرین read از زمین, which is unsatisfactory. Cf. the rubā'ī of Hafiz, beginning:—  
 'When thou art absent I weep more than a taper.'

1. 2. کو سوتہ = که اوسوخته; T has که for کو, and both the other texts have چنین for نه این, robbing the line of its interrogative form.

1. 3. شب سوزم = شو سوجم. The other texts restore شب.

1. 4. The other texts have چنین for چون.

## 53.

بیته اشکم زمزگان تر آیو  
 بیته نخل امیدم بی بر آیو  
 بیته در کنج تنهائی شو و رو  
 نشینم تا که عمرم بر سر آیو

B 32, T 8, H 33.

T and B end in آبی the other dialectal form of آید  
 بیتو = بیته.

1. 1. B reads بمزگان.

1. 2. For امیدم T reads حیاتم ('my tree of life').

1. 3. شب = شو. For روز و شب T reads همه عمر  
 'all my life.'

1. 4. For که عمرم T has the synonym حیاتم, as in 1. 2.

## 54.

دلا یوشم ز هجرت جامهٔ نیل  
 کشم بار غمت چون جامهٔ بر نیل  
 دم از مهرت زنم همچون دم صبح  
 ازین دم تا دم صور سرافیل

B 28, H 10.

This quatrain may have suffered severe emendation, but, as it is, it is free from dialectal forms. Note the pun on مهر ('love' and 'sun') in l. 3. Compare l. 1 with the lines introduced (from Farīdu'd-Dīn 'Attār) by FitzGerald into his 'Omar Khayyām, 'The seas that mourn in flowing purple, of their Lord forlorn.'



## 52.

مو آن شمع که اشکم آذرین بی  
کسی کو سوته دل اشکش نه این بی  
همه شو سوجم و گریم همه روز  
ز ته شامم چنوں روزم چنیں بی

B 48, T 3, H 53.

1. 1. مو = من ; T and B for آذرین read از زمین, which is unsatisfactory. Cf. the rubā'ī of Hafiz, beginning :—  
'When thou art absent I weep more than a taper.'

1. 2. کو سوته = که اوسوخته ; T has که for کو, and both the other texts have چنیں for نه این, robbing the line of its interrogative form.

1. 3. شب سوزم = شو سوجم. The other texts restore شب.

1. 4. The other texts have چنیں for چنوں.

## 53.

بیته اشکم زمژگان تر آيو  
بیته نخل امیدم بی بر آيو  
بیته درکنج تنهائی شو و رو  
نشینم تا که عمرم بر سر آيو

B 32, T 8, H 33.

T and B end in آید the other dialectal form of آید = بیتو.

1. 1. B reads بمژگان.

1. 2. For امیدم T reads حیاتم ('my tree of life').

1. 3. همه عمر T reads شب و روز. شب = شو. 'all my life.'

1. 4. For عمرم که T has the synonym حیاتم, as in 1. 2.

## 54.

دلا پوشم ز هجرت جامهٔ نیل  
کشم بار غمت چون جامهٔ بر ذیل  
دم از مهرت زنم همچون دم صبح  
ازین دم تا دم صور سرافیل

B 28, H 10.

This quatrain may have suffered severe emendation, but, as it is, it is free from dialectal forms. Note the pun on مهر ('love' and 'sun') in l. 3. Compare l. 1 with the lines introduced (from Farīdu 'd-Dīn 'Attār) by FitzGerald into his 'Omar Khayyām, 'The seas that mourn in flowing purple, of their Lord forlorn.'



## 55.

مدامم دل پر آذر دیده تری  
 خم عیشم پر از خون جگری  
 بیویت زندگی یابم پس از مرگ  
 ترا گر بر سر خاکم گذری

B 31, H 47.

The two texts are identical save for از (B) in l. 1. Compare Omar Khayyām, who inverts this sentiment (Calcutta MS. 16, FitzGerald's translation 92):

تا بر سر خاک من رسد مخموری  
 از بوی شراب من شود مست و خراب

## 56.

دردیست اجل که نیست درمان او را  
 بر شاه و وزیر هست فرمان او را  
 شاهی که بحکم دوش کرمان میخورد  
 امروز همین خورند کرمان او را

MS 25.

It will be observed that this quatrain, which has a ring of 'Omar Khayyām rather than of Bābā Tāhir, is

in pure Persian, and I have only found it in the MS. no. vii.

ll. 3 and 4. Note the play upon the word کرمان, which means in l. 3 the town of Kirmān, and in l. 4 is the plural of کرم 'a worm.' A precisely similar distich occurs in the first chapter of the Būstān of Sa'dī:

طمع کرده بودم که کرمان خورم  
 که ناگه بخوردند کرمان سرم

I had a desire to conquer Kirmān,  
 When suddenly *the worms* devour me.

And Firdawsī also makes use of the same word-play in his account of the Great Worm of Haftawād, from which, according to him, Kirmān derived its name.

## 57.

سیه بختم که بختم سرنگون بی  
 توه روزم که روزم واژگون بی  
 شدم خار و خس کوه محبت  
 ز دست دل که یا رب غرق خون بی

B 40, H 51.

l. 2. توه = تبه; روز = روز. B for توه reads سیه as in l. 1.



58.

از آنروزی که مارا آفریدی  
 بغیر از معصیت از ما چه دیدی  
 خداوندا بحق هشت و چارت  
 ز مو بگذر شتر دیدی نه دیدی

T 14, B 55, H 58.

1. 2. T for چیزی ندیدی has از ما چه دیدی.

1. 3. Literally, 'by the faith of thy Eight and Four,'  
*i.e.* the Twelve Imāms of the Faith.

1. 4. T restores ما. The مو in this line is the only sign of the dialect, and is probably an emendation of the scribe. The whole quatrain is probably spurious. M. Huart appends a note:—'A proverbial expression. Oriental wisdom teaches that it is sometimes dangerous to have seen an escaped camel'; and cites the apologue of Zadig and the horse of the King of Babylon. He evidently was unacquainted with the Turkish proverb (which has equivalents all over Asia), اولوم قره دوه در که هر قپوده چو کر, 'Death is a black camel which kneels at everybody's door.' The quatrain is merely an address to God pleading for a longer life.

59.

غم دوران نصیب جان ما بی  
 ز درد ما فراغت کیمیا بی  
 رسه آخر بدرمون درد سر کس  
 دل ما بی که درمونش فنا بی

B 39, H 50.

Identical save that B restores رسد in l. 3, and درمان in ll. 3 and 4; بی as before.

60.

بشم واشم ازین عالم بدر شم  
 بشم از چین و ماچین دیرتر شم  
 بشم از حاجیان حج بپرسم  
 که این دیری بسه یا دیرتر شم

B 27, H 14.

The texts agree in this quatrain, and the only dialectal peculiarities are the elimination of the و in شوم all through, and the form بسه in l. 4, in which ه = است (Pers. دور for دیر), and (بس است



## 61.

نگار تازه خیز مو کجائی  
 بچشمون سرمه ریز مو کجائی  
 نفس بر سینۀ طاهر رسیده  
 دم رفتن عزیز مو کجائی

B 57, H 59.

B restores the Persian ما all through, and in l. 2 چشمان. In l. 3 we find the common idiom for the point of death. Cf. 'Omar Khayyām (Whinfield's text, no. 134) چون جان بسی جان بلب آمد, and Sa'di (Gulistān, chap. i. 16) بلب آمد, *et passim*.

## 62.

ته که نا خواندۀ علم سموات  
 ته که نا بردۀ پی در خرابات  
 ته که سود و زیان خود ندونی  
 بمردون کی رسی هیئات هیئات

B 54, T 13, H 1.

l. 2. T has ۴, for پی, giving the equivalent 'made thy way' for 'set thy foot' (in the tavern).

l. 3. ندونی = the Persian ندانی, in which amended form we find it in B and T.

l. 4. بمردون = (Pers.) بمردان. B and T begin the line بیاران, giving us the more mystic 'friends (of God)' for the vaguer 'mankind.'

The poet wishes to convey that if a man has neither the self-denial of asceticism nor the courage of his contrary convictions, he is not fit to be admitted among men of decided character.



THE  
LAMENT OF BĀBĀ ṬĀHIR

---

PROSE TRANSLATION



## PROSE TRANSLATION OF THE FOREGOING TEXT.

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*Note.*—In the following translation I have endeavoured to offer a certain measure of ordinary English expression. Where the precisely literal signification has suffered eclipse, it has been restored in the notes. The notes appended to the foregoing text must also be referred to when characteristic Oriental images occur in this translation.

### 1.

Happy are they who live in the sight of Thee,<sup>1</sup>  
Who hang upon Thy words,<sup>2</sup> and dwell with Thee,  
Too frail to approach, I see Thee from afar,  
And seek the sight of those that see Thee ever.<sup>3</sup>

### 2.

Without Thee in the Garden, Lord, may no rose bloom,  
Or, blooming, may none taste its sweet perfume,  
So, should my heart expand when Thou art not nigh,  
'Twere vain! my heart's grief naught could turn to joy.<sup>4</sup>

<sup>1</sup> *Lit.* who see Thee always.

<sup>2</sup> *Lit.* who talk with Thee.

<sup>3</sup> *Lit.* Though I have not strength (a foot) to come and see Thee, I will go and see those who see Thee.

<sup>4</sup> *Lit.* If, without Thee, the heart smiles and opens its lips (in laughter), may it never wash its cheek from heart's blood.



## 3.

Happy are they indeed whose Friend is God,  
Who, giving thanks, say ever, "*He is God!*";<sup>1</sup>  
Happy are they who always are at prayer,  
Eternal Heaven is their just reward.<sup>2</sup>

## 4.

That phrase, "*They said 'Yes!'*" fills me with alarm,  
I bear more sins than does a tree bear leaves;  
When, on the last day, "*They-that-read-the-Book*"  
shall read,  
I, bearing such a record, will hang my head.

## 5.

Lord! who am I, and of what company?  
How long shall tears of blood thus blind mine eyes?  
When other refuge fails I'll turn to Thee,  
And if Thou failest me, whither shall I go?

<sup>1</sup> "Whose (constant) occupation is the reciting of the *Ḥamd* and the *Ikhlāṣ*," i.e. the *Sūratu'l-Fātiḥa*, the first chapter of the *Qur'ān*, beginning الحمد لله "Thanks be to God," and the *Sūratu'l-Ikhlāṣ*, the 112th chapter of the *Qur'ān*, beginning قل هو الله احد "Say: He is one God."

<sup>2</sup> *Lit.* Their market, i.e. the market in which their wares find acceptance.

## 6.

Homeless as I am, to whom shall I apply?  
A houseless wanderer, whither shall I go?  
Turned from all doors, I come at last to Thee,  
If thy door is denied, where shall I turn?

## 7.

If Thou killest me miserably—whom fearest Thou?  
And if Thou driv'st me forth abject—whom fearest  
Thou?  
Though a half-hearted thing, I fear none,  
Thy heart is the two worlds—whom fearest Thou?

## 8.

Drunkards and drunk though we be, Thou art our  
Faith,<sup>1</sup>  
Unstable, weak though we be, Thou art our Faith,  
Though we be Muslims, Guebres, Nazarenes,  
Whate'er the Outward Form,<sup>2</sup> Thou art our Faith.

\* \* \* \*

<sup>1</sup> Perhaps we should read instead of ایمان "faith," امان "quarter" or "mercy," in which case the lines would end, "(we ask) quarter from Thee."

<sup>2</sup> *Lit.* In whatsoever faith (or sect) we be, &c.



## 9.

He who has suffered grief knows well its cry,  
 As knows the Assayer<sup>1</sup> when gold is pure ;  
 Come then ye Burnt-in-Heart, chaunt we laments,<sup>2</sup>  
 For well we know what 'tis to Burn-in-Heart.<sup>3</sup>

## 10.

When o'er the Garden wall the branches hang,  
 The garden's keeper suffers ever bitter grief,  
 They must be cut back, even to the roots,  
 Even though pearls and rubies be their fruit.

## 11.

Briar and thorn beset thy way, O Heart,  
 Beyond the Dome of Heaven is thy road ;<sup>4</sup>  
 If thou art able, then thy very skin  
 Cast off from thee, and lighten thus thy load.<sup>5</sup>

<sup>1</sup> *Lit.* the Crucible.

<sup>2</sup> *Lit.* let us lament together.

<sup>3</sup> *Lit.* For he whose heart is burnt knows the condition of the Burnt-in-Heart.

<sup>4</sup> *Lit.* Thy passage must be over the Zenith of Heaven.

<sup>5</sup> *Lit.* If it comes from thy hand (i.e. if thou canst), cast off thy skin, so that thy load may thus be a little less.

## 12.

Come, O ye Burnt-in-Heart, let us gather round,  
 Let us converse, setting forth our woes,  
 Bring scales, make trial of our weight of woe,  
 The more we burn, the heavier weighs our grief.<sup>1</sup>

## 13.

O Burnt-in-Heart, come ye and mourn with me,  
 Mourn we the flight of that most lovely Rose ;  
 Hie we with the ecstatic Nightingale to the Rose-  
 Garden,  
 And when she ceases mourning,<sup>2</sup> we will mourn.

## 14.

A falcon I! and, as I chased my prey,  
 An evil-eyed-one's arrow<sup>3</sup> pierced my wing ;  
 Take heed ye Heedless! wander not the heights,<sup>4</sup>  
 For, him who heedless roams,<sup>5</sup> Fate's arrow strikes.

\* \* \* \*

<sup>1</sup> *Lit.* the heavier will we weigh (i.e. the greater will be our honour).

<sup>2</sup> *Lit.* And though she mourn not.

<sup>3</sup> This might also mean "A black-eyed beauty's arrow," which is probably correct.

<sup>4</sup> *Lit.* feed (pasture), not on the heights.

<sup>5</sup> *Lit.* feeds (grazes).



## 15.

My horse said yesterday to me: "There is no doubt  
 "But that your stable is a coign of Heaven;  
 "Here is not grass nor water, straw nor grain,  
 "'Tis fit for Angels, not for beasts like me!"<sup>1</sup>

\* \* \* \*

## 16.

'Tis Heaven's whim to vex me, and distress,<sup>2</sup>  
 My wounded eyes hold ever briny tears,  
 Each moment soars the smoke of my despair to heaven,  
 My tears and groans fill all the Universe.<sup>3</sup>

## 17.

O Lord! this heart of mine afflicts me sore,<sup>4</sup>  
 I weep<sup>5</sup> this heart of mine both day and night;  
 Often I grieve but for my grief; O Some-one  
 Rid me of this heart that I may be free.<sup>6</sup>

<sup>1</sup> This is ascribed to Bābā Ṭāhir in my MS., but I think it is an importation. It is neither in his style or language.

<sup>2</sup> *Lit.* 'Tis through the mischief-working of Heaven's Wheel that...

<sup>3</sup> *Lit.* My groaning body and my tears reach even unto Samak (i.e. the Fish that in the Muḥammadan cosmogony supports the whole world, here meant to symbolize the deepest depths of ocean).

<sup>4</sup> *Lit.* O Lord! so afflicted am I by this heart.

<sup>5</sup> *Lit.* I am in torment through this heart of mine, &c.

<sup>6</sup> *Lit.* for I am weary of it. *Vide* also the note on p. 32.

## 18.

By day and night the desert is my home,  
 By day and night mine eyes shed bitter tears,  
 No fever rocks me, I am not in pain,  
 All I know is that day and night I grieve.

## 19.

O wicked, wanton, wastrel heart of man,<sup>1</sup>  
 When the eyes sin the heart must bear the doul<sup>2</sup>:  
 If the eyes never saw a lovely face,  
 How would the heart e'er know where beauties are?

## 20.

Beneath the tyranny of eyes and heart I cry,  
 For, all that the eyes see, the heart stores up:  
 I'll fashion me a pointed sword of steel,  
 Put out mine eyes, and so set free my heart.

## 21.

Mine is a heart that has no health in it,  
 Howe'er I counsel it, it profits not;  
 I fling it to the winds, the winds will none of it,  
 I cast it on the flames,—it does not burn.<sup>3</sup>

<sup>1</sup> *Lit.* A plague is the heart, a plague, a plague.

<sup>2</sup> *Or,* "The eyes see, and the heart is afflicted (with love).

<sup>3</sup> *Lit.* it does not smoke.



22.

I am that wastrel called a Kalandar,  
 I have no home, no country, and no lair,<sup>1</sup>  
 By day I wander aimless o'er the earth,  
 And when night falls, my pillow is a stone.

23.

What blundering Moth in all the World like me?  
 What madman like me in the Universe?  
 The very Serpents and the Ants have nests,  
 But I—poor wretch—no ruin shelters me.

24.

The Meadow of my Thought grows naught save grief,  
 My Garden bears no flower save that of woe;  
 So arid is the desert of my heart,  
 Not even the herbage of despair grows there.

25.

My heart is dainty as a drinking cup,  
 I fear for it whene'er I heave a sigh;  
 It is not strange my tears are as blood,  
 I am a tree whose roots are set in blood.

---

<sup>1</sup> *Lit.* anchor (i.e. settled abode).

26.

If single were my grief, what should I care?<sup>1</sup>  
 If small my sorrow were, what should I care?  
 Call to my couch my lover or my leech,  
 If either one were nigh what should I care?

\* \* \* \*

27.

With wailing plaint my heart is like a flute,  
 The grief of losing thee is ever at my heels;  
 Till the Last Day am I consumed with grief,  
 And when that Day shall be, God only knows.

28.

'Tis Spring! in every garden roses bloom,  
 On every bough a thousand nightingales;  
 There is no mead where I can set my foot,  
 Pray there be none more Burnt-in-Heart than I.

\* \* \* \*

---

<sup>1</sup> *Lit.* what (harm) would it be?



## 29.

I am the ocean poured into a jug,<sup>1</sup>  
 I am the point essential to the letter;  
 In every thousand one greater man stands out,<sup>2</sup>  
 I am the greater man of this mine Age!

## 30.

A Phoenix I, whose attributes are such  
 That when I beat my wings, the World takes fire;  
 And should a Painter limn me on a wall,  
 Mine Image being there would burn the house.

\* \* \* \*

## 31.

If my Sweetheart is my heart, how shall I name her?  
 And if my heart is my Sweetheart, whence is she named?  
 The two are so intimately interwoven that  
 I can no longer distinguish one from the other.

<sup>1</sup> I.e. an infinite soul in a finite body. Cf. the passage in the Prologue to Book I. of the Mathnawī of Jalālu 'd-dīn Rūmī: "If thou pourest the ocean into a jug, how much will go into it? But one day's portion"—

گر به نری بحر را در کوزه  
 چند گنج قسمت یک روز

<sup>2</sup> *Lit.* in stature (upright) like an *Alif* (i.e. the Persian letter | "a").

## 32.

If the mood takes me to seek my Loved One's face,  
 Restrain me not, my heart is thrall to her;<sup>1</sup>  
 Ah, Camel-man, for God's sake haste not so!  
 For I am a laggard behind the Caravan.

\* \* \* \*

## 33.

The picture of thy Beauty, Love, quits not my heart,  
 The down, the mole, Love, on thy cheek I see alway;<sup>2</sup>  
 I'll knit my lashes close, o'er wrinkled eyes,  
 That, weeping, thine image ne'er can leave me, Love.<sup>3</sup>

## 34.

To-night I can do nought but weep and wail,  
 To-night I am impatient, conscienceless;<sup>4</sup>  
 Last night one hour seemed passing sweet to me,  
 To-night 'twould seem, I pay for last night's joy.

<sup>1</sup> *Lit.* I am the thrall of my heart.

<sup>2</sup> *Lit.* The image of thy down, thy mole, Love, will not depart.

<sup>3</sup> *Lit.* That (though) blood (i.e. bitter tears) pour forth, thine image may not go forth.

<sup>4</sup> *Lit.* beside myself.



## 35.

More than a thousand hearts hast thou laid waste,  
 More than a thousand suffer grief for thee,  
 More than a thousand wounds of thine I've counted,  
 Yet the uncounted still are more than these.

## 36.

Subdue the glories of thine hyacinthine hair,  
 Wipe the tears of blood from thy narcissus-eyes;  
 Why robb'st thou me of the Sun—which is thy love?  
 Day passes quick, bring not the night too soon!<sup>1</sup>

## 37.

O heart of Stone, thou burnest not for me,<sup>2</sup>  
 That stone burns not, is not, indeed, so strange;  
 But I will burn till I inflame thy heart,  
 For fresh-cut logs are difficult to burn alone.

<sup>1</sup> *Lit.* The oriental imagery of this verse is hard to render. It might be translated:

Do not disorder (or make curly) thine hyacinthine hair,  
 Do not dim with blood-stained tears thy drunken narcissus-eyes.  
 Thou art bent on cutting off thy love from me;  
 Time will cut it off—do not hasten on.

<sup>2</sup> *Lit.* "O stony-hearted one, thou pitiest me not."

## 38.

My heart is giddy and distraught for love of thee,  
 And tears in torrents flood my beating eyes;<sup>1</sup>  
 How like a new-cut log are lovers' hearts,  
 Whilst one end burns, the other bleeds its sap.

## 39.

Without thee my heart has no moment's peace,  
 And if I see thy face my grief has fled;  
 If all men had a share in my heart's grief,  
 No heart in all the world but would be sad.

## 40.

Thy tangled curls are scattered o'er thy face,  
 Mingling the Roses with the Hyacinths;  
 But part asunder those entangled strands,  
 On every hair thou'lt find there hangs a heart.

## 41.

O may thy sunny face grow brighter yet,  
 May thy love's arrow split my heart in twain;  
 Knowest thou why thy cheek's mole is so black?  
 All things become burnt black close to the sun!

*Lit.* If I so much as strike my eyelashes together a torrent arises.



## 42.

The breeze that played amid<sup>1</sup> thy curling locks  
Is sweeter far than hyacinths to me ;  
All night I pressed thy picture on my breast,<sup>2</sup>  
At dawn my bed gave forth a scent of roses.

## 43.

With two strands of thy hair will I string my  
rebāb,  
In my wretched state what canst thou ask of me ?  
Seeing that thou hast no wish to be my Love,  
Why comest thou each midnight, in my sleep ?

## 44.

O thou whose sweet soft eyes the *surmeh* shades,  
O thou whose slender figure rends my heart,  
O thou whose musky ringlets cluster on thy neck,  
Why passest thou unheeding ?—art thou dumb ?

---

<sup>1</sup> *Lit.* comes from the roots (or 'side') of thy, &c.

<sup>2</sup> Or, "All night I clasped thine image (phantom) to my breast."

## 45.

Love to be sweet must be reciprocal,  
Love unrequited maketh sick the heart;  
If Majnūn's heart was desperate for love,  
The heart of Leila was more desperate still.

## 46.

Come and illumine my chamber for one night,  
Keep me not wretched by thine absence from me ;<sup>1</sup>  
By the two arcs that are thine eyebrows' curves, I swear  
Since thou 'st forgotten, Grief only shares my bed.

## 47.

Art thou a lion or leopard, O Heart, O Heart,  
That thou warrest ever with me, O Heart, O Heart ?  
Fall thou into my hands ; I'll spill thy blood,  
To see what colour it is, O Heart, O Heart !

## 48.

My Beautiful ! thou hast my heart and soul,  
Thou hast mine inner and mine outer self ;  
I know not why I am so very sad,  
I only know that thou hold'st the remedy.

---

<sup>1</sup> *Lit.* Do not leave me in the affliction of the day of separation.



## 49.

Comest thou thyself?<sup>1</sup> I will cover thee with caresses,  
 Comest thou not?<sup>2</sup> for thine absence will I sorely  
 grieve.<sup>3</sup>  
 Be thy sorrows<sup>4</sup> what they may, lay them upon my  
 heart,  
 And I will either die of them, or be consumed by them,  
 or bear them bravely.

## 50.

Seven days the anemones last upon the heights,  
 On river-brink the violets last seven days;  
 From town to town will I proclaim this truth,  
 "But seven days can rosy cheeks keep faith!"

## 51.

Grieving for thee my heart is ever sad,  
 A brick my pillow, and my couch the earth;  
 My only sin is loving thee too well:  
 Surely not all thy lovers suffer so?

<sup>1</sup> *Lit.* If thou comest, by thy life I will, &c.

<sup>2</sup> *Lit.* And if thou comest not.

<sup>3</sup> *Lit.* will I melt.

<sup>4</sup> I.e. the pains thou canst inflict.

## 52.

A taper I, whose flame sheds waxen tears,<sup>1</sup>  
 Are not the tears from burning hearts the same?  
 All night I burn, throughout the day I weep,  
 Such days and nights are all on thine account.

## 53.

When thou'rt away mine eyes o'erflow with tears,  
 Barren the Tree of Hope when thou'rt away;  
 Without thee, night and day, in a solitary corner,  
 I sit, till life itself come to an end.

## 54.

O Heart! I mourn in purple for thy flight,  
 I bear my grief as the train-bearer bears the train;  
 As the dawn boasts the rising Sun, boast I thy love,  
 Henceforth till Israfil shall sound his trump.

<sup>1</sup> *Lit.* whose tears are of fire. Cf. the verse of Jamāl'ud-dīn Salmān quoted by Sir Gore Ouseley ("Biographical Notices of Persian Poets," London, 1846) beginning:

شمع خود سوخت شب دوش براری

"Last night the taper consumed itself weeping sorrow" (at our separation).



55.

Full is my heart with fire and mine eyes with tears,  
 Brim full the vessel of my life with grief;<sup>1</sup>  
 But dead, I should revive with thy perfume,  
 If haply thou shouldst wander o'er my grave.

\* \* \* \*

56.

Fate is an ill that no one can avert,  
 It wields its sway alike o'er Kings and Viziers;  
 The King who yesterday, by his rule, devoured Kerman,  
 Becomes to-day himself the meat of worms.<sup>2</sup>

57.

Black is my lot, my fortune's overturned,<sup>3</sup>  
 Ruined are my fortunes, for my luck is brought low;<sup>4</sup>  
 A thorn, a thistle I, on the Mountain of Love,  
 For my heart's sake.<sup>5</sup> Drown it in blood, O Lord!

---

<sup>1</sup> *Lit.* with my heart's blood.

<sup>2</sup> Observe the note to the text on page 59.

<sup>3</sup> *Lit.* topsy-turvy.

<sup>4</sup> *Lit.* overturned.

<sup>5</sup> *Lit.* By my heart's doing.

58.

Since that First Day when Thou createdst us,  
 What hast Thou seen in us save frowardness?  
 Lord! by the Faith of Thy blest Twelve Imāms  
 Forget Thou seest for us the Camel of Death.

59.

The Age's grief is our Soul's portion here,  
 To free our Souls from care needs magic<sup>1</sup> art;  
 To all, at last, comes remedy for grief,  
 Annihilation cures all hearts at last.<sup>2</sup>

60.

I go, I depart, I leave this world of ours,  
 I journey beyond the furthest bounds of Chīn,<sup>3</sup>  
 And, journeying, ask Pilgrims about the Road,  
 "Is this the End?<sup>4</sup> or must I journey on?"

---

<sup>1</sup> *Lit.* alchemy.

<sup>2</sup> *Lit.* It is (only) our heart whose (sole) remedy is annihilation.

<sup>3</sup> چين و ماچين is supposed to mean "China and Manchuria."

<sup>4</sup> *Lit.* Is this distance enough?



## 61.

My new-born Vision of Beauty, where art thou?  
 Where art thou with thy *surmeh*-shaded eyes?  
 The Soul of Tāhir struggles to be free,  
 And, at this Supreme Moment, where art thou?<sup>1</sup>

\* \* \* \*

## 62.

O man who ne'er hast studied Heavenly Lore,  
 Nor set thy foot within the Tavern-doors,  
 Thou knowest not what thou hast escaped or gained;  
 How shalt thou come among the Elect? Alas!

---

<sup>1</sup> *Lit.* Breath (of Life) has come to Tāhir's bosom.  
 Just as it is time to depart (die): Where art thou, O  
 my dear one?

## TEACHINGS OF RUMI: THE MASNAVI

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*Professor Erich Fromm*

To the Sufi, if not to anyone else, this book speaks from a  
 different dimension, yet a dimension which is in a way within his  
 deepest self

*Idries Shah*

The depth and beauty of its thoughts find fitting expression in  
 the language in which they are conveyed, which is composed  
 with consummate skill

*Professor C. E. Wilson*

He makes plain to the Pilgrim the secrets of the Way of Unity,  
 and unveils the Mysteries of the Path of Eternal Truth

*Dr. Samuel Johnson*

## TEACHINGS OF RUMI: THE MASNAVI

Abridged & Translated by E. H. Whinfield

With an Introduction by Idries Shah

The Octagon Press



SADI:  
THE ROSE GARDEN

Sadi's *Gulistan, The Rose Garden*, is both one of the best-known of the Sufi classics and a major work of Persian literature.

Sheikh Sadi (circa 1184 – circa 1292) of Shiraz, studied in Baghdad and travelled widely in India, Africa and the Arab world. He was a pupil of the eminent Sufi Sheikh Shahabuddin Suhrawardi, and his works have been translated into many Western languages.

'These are not essays or disquisitions; each is a little landscape of tales, maxims, aphorisms, reminiscences, verse and poetry in different manners . . . singularly attractive'

*Books and Bookmen*

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SADI: THE ROSE GARDEN  
Translated by Edward B. Eastwick CB, MA, FRS, MRAS  
With an Introduction by Idries Shah  
The Octagon Press

A PERFUMED SCORPION

The 'perfuming of a scorpion' referred to by the great Sufi teacher Bahaudin symbolises hypocrisy and self-deception: both in the individual and in institutions.

Idries Shah, in these lectures and meditations, directs attention to both the perfume and the scorpion – the overlay and the reality – in psychology, human behaviour and the learning process.

Crammed with illustrative anecdotes from contemporary life, the book is nevertheless rooted in the teaching patterns of Rumi, Hafiz, Jami and many other great sages. It deals with the need for, and ways to, knowledge as well as information, understanding which comes beyond belief, perception as distinct from emotion, self-development in addition to the desire for intellectuality.


'Suppose Einstein had "leaked" one aspect of his Relativity concept to an astronomer, another aspect to, say, a biologist and so on. It seems likely that small revolutions would quickly have followed in different branches of science without anybody suspecting the existence of a master. Something like this may be happening today. . . . Idries Shah, the 53-year-old Afghan appears to be the man-behind-the-scenes in all this . . .'

*Evening News*

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A PERFUMED SCORPION  
by Idries Shah  
The Octagon Press





# A FOOL OF GOD

## THE MYSTICAL VERSE OF BABA TAHIR

One of the earliest Sufi poets in Persian, Baba Tahir is famous for his use of rustic dialect rather than polished style in his expression of mystical love-poetry. He is one of the four great pioneers of the quatrain (the others were Abu Said, Ansari and Omar Khayyam) and his songs are still widely sung and revered in Central Asia. Known as 'The Naked' because of his disdain for outward show, Tahir was visited by Sultan Tughrul Beg and, it is believed, granted him victory over his enemies providing that he always upheld justice. Perhaps for this reason, the recitation of his work is imagined by some to grant the heart's desire of an honest man.

Persian text with a translation  
by E. HERON-ALLEN